

**LB**

1525

.B85

LIBRARY OF CONGRESS.

~~LB 1525~~

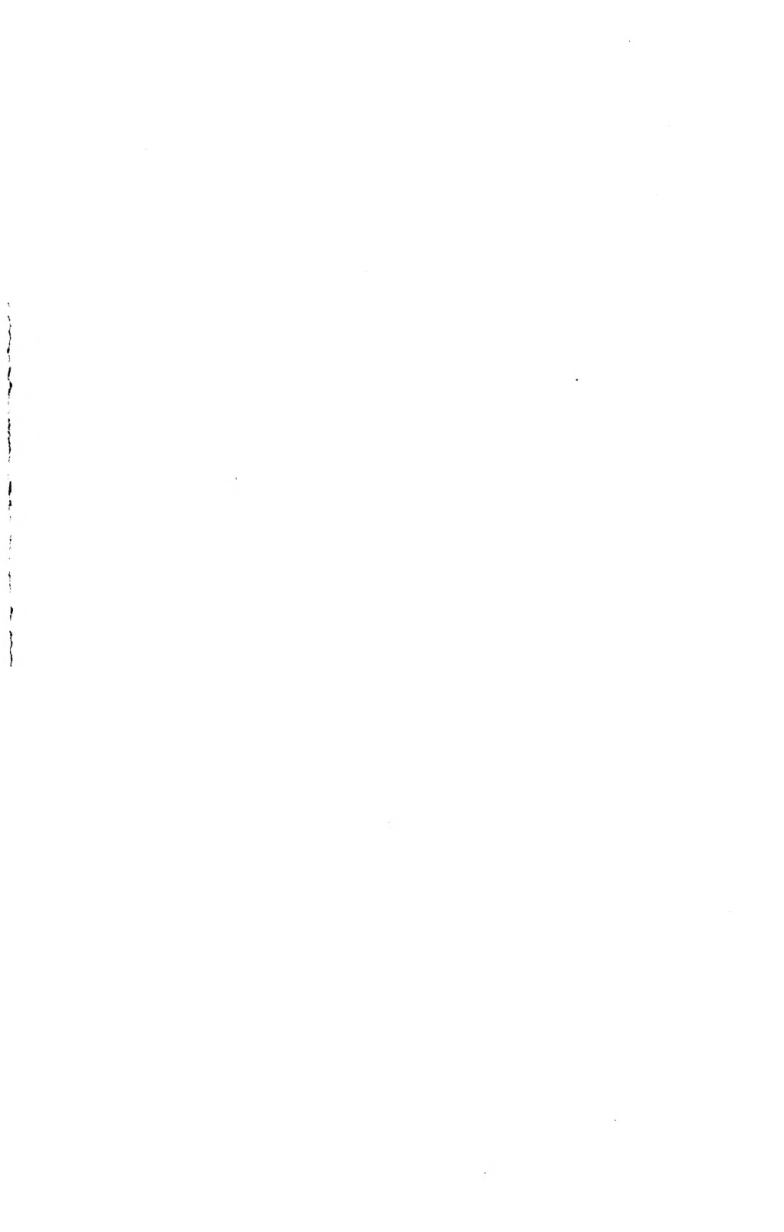
Chap. .... Copyright No. ....

Shelf. B85

UNITED STATES OF AMERICA.







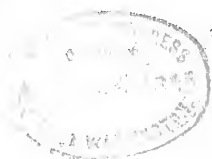


1

252

---

# TEACHER'S MANUAL.



31827



## A NEW SYSTEM OF READING.

---





. . . A . . .

# NEW SYSTEM OF READING

---

TRANSLATED FROM THE PORTUGUE

AND

ADAPTED TO THE ENGLISH IN 1893, OCT. 15th,

BY

MRS. E. E. BRELSFORD,

188

PRINCETON, KENTUCKY,

U. S. A.

ACCORDING TO THE METHOD

OF THE

BARON de MACAHUBAS

(DR. ABILIO CESAR BORGES)

BARBACENNA, BRAZIL,

SOUTH AMERICA.

copyright  
5

1ST OF JANUARY, 1888.

---

OWENSBORO, KY. :

MESSANGER JOB PRINTING CO., PRINTERS, BINDERS, ENGRAVERS.

1894.

LIBRARY

---

Entered according to the Act of Congress in the year 1894.  
By MRS. E. E. BRELSFORD,  
In the office of the Librarian of Congress, at Washington, D. C

---

## PREFACE.

---

THIS system of reading was brought to my notice while living in Brazil. I was much impressed by its simple, natural method, and after my return to the United States, translated and adapted it to the English language, feeling it would be of incalculable benefit to the children of my own land, and supply a long-felt need in education.

Having had a thorough training, and several years' experience in teaching the Kindergarten system, I know how necessary it is to have each little hand occupied—empty they will get into mischief involuntarily.

This knowledge prompted me to seek out, devise, and invent a new medium of imparting the "Macahubas method" of reading by sight and sound, that will doubtless be more satisfactory than unwieldy books, and crowded, complicated charts.

"Give a child a little to learn, and let him learn that little well," has been well said.

In the arrangement of the material through, or by which the instruction is conveyed, the first thing considered is the weakness and smallness of the childish hands,

and accordingly have adopted narrow cards that will not bend easily or tear, but rest comfortably in the palm of the hand, the thumb clasping one side, the rosy fingers the other.

The cards are arranged in groups, six to eight in each, connected by ribbon bands top and bottom, held together by strings at the back, on which the cards revolve. When the lesson is finished the top card may be turned underneath until the first is uppermost again. This was suggested to me by the inclination (which finally becomes a habit) of doubling books back, thus injuring them, which proves books are not adapted to childish needs. The ribbon bindings are restful and attractive to the eye, impressing color, the first series being red, the second blue, third yellow, fourth all three of the primary colors.

Only one lesson is placed on the card, just what the mind is able to concentrate upon, nothing else to distract the attention.

I have also considered vision in proportion to the undeveloped body, and provided large letters half an inch in length, gradually diminishing in size through the series, the form of the letter is gained correctly in the beginning.

The first readers of two letters, or one syllable is followed by the more advanced second reader, going over the same ground, a new element, or letter added to every lesson, and arranged in groups according to the order laid down for a foundation in the first series.

The last, fourth and fifth readers, are my own

thought, and original. I carried the idea still farther than the originator of the system. In these two readers we have finished sentences, grouped according to the order of the consonants in former lessons, each lesson introducing a new element, the same old playfellow, or letter in a new form.

The illustrations give a sequence in thought, through the family relationship of both the higher, and lower, order of animals, the providence of God over all created things, His protecting care and love, the fatherhood of God.

Each of the pictures contain an object lesson in number up to ten, the second book reviewing the same number. Some one has said : "Number, or the science of mathematics, is to the mind what religion is to the soul." Just here comes a thought to my mind, there are ten commandments for the soul, and ten foundation numerals for the mind, and in order to our well being they must both be well incorporated in the essence of man.

My highest purpose in translating this work and giving it to the world, is to benefit our children and remove some of the obstacles that confronts and discourages them on the *threshold* of learning.

These difficulties over which so many stumble, and fail to enter in to hear the voice of instruction, may seem insignificant to the thoughtless ; but that does not alter facts.

I shall be satisfied to know I have lightened the woes of infancy, checked the rising tear, brought smiles

to chase shadows from sunny brows, and cleared the pathway, ever so little, where childish feet stray into the vast fields of literature.

I trust my labor may not be in vain, but good be accomplished, and the work serve the purpose intended by both author and translator.

MRS. E. E. BRELSFORD,  
PRINCETON, KENTUCKY.

October 15, 1893.

# TO PRIMARY TEACHERS.

---

The author of this method had the conviction it would revolutionize completely the old system of teaching reading, not only in the Portuguese language, but all others, or at least be adapted to many by modifications.

He claims it will strew (as it were) with flowers the path of learning, heretofore so full of difficulties, and shadows, that infancy has walked at all times and all countries learning to read.

It is based entirely on natural laws, simple, clear, without any artifice, easy to comprehend, and to apply with wonderful success, any mother knowing to read can teach it.

If the rules laid down are carefully followed the result will be surprising. Twenty-four lessons in Portuguese, and twenty-six in English comprise the course of instruction.

## **RULES FOR TEACHING.**

---

1st. Commence every lesson with the book closed. The teacher must dictate the syllables of every word, and pronounce separately every syllable without reference to the letters that compose it.

2d. When the exercise in pronouncing is thoroughly impressed on the ear, the teacher will have the book opened, and read (not spell) with them the same words, whose syllables they have already gained by sound, they will then read with the eyes what they have read with the ears.

3d. The pupil must not read alone, neither study previously the lesson until after they have learned to read.

4th. Never pass from one lesson to another without the pupils know the previous one. When a new lesson is begun always connect it with the last one, or the one just finished.

5th. The small books of six groups being mastered, take up the second book of words, and sentences. After this the third book of capitals beginning proper names. The pupil is now ready for finished sentences, also beginning with capitals, in the fourth and fifth readers.



## Advantages of the System Macahubas.

*(Translated.)*

This method of reading is the result of patient observation, and experience of thirty years' constant practice in teaching the young. Of all the methods known this is the most simple, and natural; it employs no artifice, or pictures to help.

The teacher does not explain, the pupils only imitate the sounds he gives corresponding to every one of the simple vowels, and the different position of the vocal organs, every one of the consonants combining with these same vowels form syllables.

With many explanations the child gets weary, it requires an attention his weak intelligence cannot command, he can never get more than he is able to receive.

This method is delightful, and pleasant, because it does not require prolonged attention from the child, teaches easily and naturally by the senses, ears and eyes, almost without mental force.

The word spoken precedes the written word; that seems to be universally unknown, or ignored in teaching reading, Read as you speak in syllables. Of what use is reading not comprehended, it damages both body and soul.

It is a crime to send a child to a school before it completes seven years of age ; it is the cause of weakness, reduction of stature, and taciturn apathetics. Knowledge that should come later will not serve at this age, when the mind is more vigorous it can be acquired in a short time.

When confronted by all the letters of the alphabet at one time, they assume vast proportions to the child, and seem like twenty-six ferocious enemies on the portico of instruction. In this system a knowledge of the names of these seeming foes is not so essential ; as the contrast given the consonants in their combinations with the vowels, with these they form syllables of phrasonic value. The consonants only serve for mere signs of the position of the vocal organs.

Eighteen reduce themselves to six groups, two the *r*, and *h* have special positions, the *h* modifies in a particular way the value of the consonants.

No capital letter is used until the first and second series of books are finished. They are not given singly, but begin proper names and lastly sentences, and are not *thrust* upon the notice of the child until needed in their proper place.

## THE FIRST SERIES OF CONSONANTS.

### FIRST GROUP.

**m. p. b. w.**

In these four consonants the mouth naturally closes, and without the least force passes from one to another of the syllables. Nothing is heard only the sound of the vowels, with which the consonants correspond. M is the first consonant, that enters into the formation of the first syllable, the child utters when first beginning to speak. The mouth closes, nothing more. *Pronounce and see:*

**m. p. b. w.**

ma,	pa,	ba,	wa,
me,	pe,	be,	we,
mi,	pi,	bi,	wi,
mo,	po,	bo,	wo,
mu,	pu,	bu,	wu.

### SECOND GROUP.

**d. l. n. t.**

In the act of combining the consonants with the vowels, the mouth partly opens, and the point of the tongue rises just back of the upper teeth. Pronounce separately and see in the syllables of this group of consonants we hardly hear the sound of the vowels:

---

d. l. n. t.

da,	la,	na,	ta,
de,	le,	ne,	te,
di,	li,	ni,	ti,
do,	lo,	no,	to,
du,	lu,	nu,	tu,

The mouth is partly open, the point of the tongue rising behind the upper teeth, nothing more.

---

### THIRD GROUP.

---

f . . . . . v.

In the act of combining these two consonants with the vowels, the lips are a little impelled forward, and contracted, as if to whistle. The *f* corresponds to the breath used to blow out a candle,—and the *v* to a rough breath, a species of hollow humming produced by the passage of air between the lips, as you will feel when pronouncing one against the other. Here we have the sound of the consonants:

f . . . . . v . . . . .

f . . . . . a,	v . . . . . a,
f . . . . . e,	v . . . . . e,
f . . . . . i,	v . . . . . i,
f . . . . . o,	v . . . . . o,
f . . . . . u,	v . . . . . u,

## FOURTH GROUP.

---

s . . . . . z.

In combining these consonants the mouth is partly open, the tongue resting upon the middle, or third part of the mouth nearer the palate. The *s* has a simple hiss, and the *z* a humming produced in the interior of the mouth, as you will observe:

s . . . . .	z . . . . .
s . . . . . a,	z . . . . . a,
s . . . . . e,	z . . . . . e,
s . . . . . i,	z . . . . . i,
s . . . . . o,	z . . . . . o,
s . . . . . u,	z . . . . . u.

The mouth is partly open, the tongue resting in the roof of the mouth.

## FIFTH GROUP.

---

j . . . . . x.

These consonants combined with the vowels, the mouth is partly open, the back of the tongue resting upon the palate. *j* is another species of humming in the interior of the mouth, and the *x* has a special breath:

j . . . . .	x . . . . .
j . . . . . a,	x . . . . . a,
j . . . . . e,	x . . . . . e,
j . . . . . i,	x . . . . . i,
j . . . . . o,	x . . . . . o,
j . . . . . u,	x . . . . . u.

---

## SIXTH GROUP.

---

**k, q.                      c, g.**

---

**k, q.**

*K* has one value when it strikes the vowels, the mouth opens still wider, the base of the tongue withdrawn, and raised going toward the throat, it has a sudden emission of air like a little explosion. The letter *q* is always accompanied with *u*, never alone; before *a* and *o* has the sound of *k*, also *i* and *e*:

<b>k,</b>	<b>q.</b>
<b>k . . . . . a,</b>	<b>qua, — kua,</b>
<b>k . . . . . e,</b>	<b>quo, — kuo,</b>
<b>k . . . . . i,</b>	
<b>k . . . . . o,</b>	<b>qui, — kui,</b>
<b>k . . . . . u,</b>	<b>que, — kue.</b>

---

**c.**

The *c* when it is strong before *a* and *u*, has the same position in the vocal organs of *k*, as

**ca — ka,**  
**co — ko,**  
**cu — ku.**

*C*, when weak, or hissing, has the same of *s* before *e* and *i*.                      **c,            ce — se,            ci — si.**

**g.**

When *g* is strong before *a* and *u* it has the same position in the vocal organs of *k*, or *c* hard:

**ga—ka,      go—ko,      gu—ku.**

The soft sound of *g* is palatal, it is sometimes silent. When strong before *e* and *i* has the same position of *j*:

**ge—je,      gi—ji.**

**r.**

In *r* the mouth is partly open, the point of the tongue strongly pressing against the palate, and vibrating by vigorous emissions of air:

**ra, re, ri, ro, ru.**

<b>r . . . a,</b>	<b>r . . . at,</b>	<b>r soft has</b>
<b>r . . . e,</b>	<b>r . . . ed,</b>	<b>only one</b>
<b>r . . . i,</b>	<b>r . . . il,</b>	<b>vibration as</b>
<b>r . . . o,</b>	<b>r . . . ole,</b>	<b>pat - tern.</b>
<b>r . . . u,</b>	<b>r . . . ule,</b>	<b>pat - ron.</b>

The *r* double has strong value, as : hor-rid, hor-ror. In the English *r* is not trilled, or given more than one vibration, but according to the latest accepted theory, it is necessary to beauty of language. Trill at the (the *r*) beginning, ending and stronger in the middle of a word.

**h.**

This consonant has no position in the vocal organs, and little phonetic value, but modify in a particular way the value of the consonants

**c and p.**

*Ch* has the value of *s*, as : in *Charlatan*, and *k* in *chaos*. *ph* has the value sometimes *f*, sometimes *t*:

<b>pha</b> — <b>fa</b> ,	<b>phe</b> — <b>fe</b> .
<b>phi</b> — <b>fi</b> ,	<b>pho</b> — <b>fo</b> .

Other combinations of the consonants : **bl**, **br**, **cl**, **cr**, **dr**, **fl**, **fr**, **gl**, **gr**, **gn**, **pl**, **pr**, **tr**.

When these double consonants are pronounced we employ rapidly the positions of the vocal organs by two consonants with one vowel, but the vowel is more prominent, as you will see : **bla**, **bra**, **cla**, **cra**, **dra**, **fla**, **fra**, **gla**, **gna**, **gra**, **pla**, **pra**.

y.                      y.

In English *y* has the value of a vowel and a consonant, and is left to the last in the study of letters; it is little used. Every one of the vocal organs are brought into use by speaking it.

The pupils now know how to read (not spell) independent of a knowledge of the Capital letters, but will now learn by simple contrast of capitals and the small letters.

Capitals not being employed only in proper names, and the beginning of sentences, there is no need to learn them sooner, and only by contrast, as :

**Abel, Beeler, Celia, Deane, Eoline, Fannie,**  
**George, Horace, Irene, Jane, Kate,**  
**Lelia, etc., etc.**













LIBRARY OF CONGRESS



0 021 772 267 6